







VA.1856.0001

~~ARGC~~
95 (Contd.) B.7

WEBB, J.



MR. WEBB'S REPORT ON THE COLLECTION OF ORNAMENTAL ART
AT TOULOUSE.

P. 6
H. G.

To Henry Cole, Esq., C.B., Inspector General of the Department of Science and Art.

13, George Street, Hanover Square,

23 April 1856.

SIR,

In compliance with your request, I proceeded to Toulouse for the purpose of valuing the collection of M. Soulage, which he has offered to you for sale. I examined the collection with care, and in detail; and I beg leave to submit the following report on the results of my investigation:—

The collection of mediæval furniture, bronzes, &c. &c., belonging to M. Soulage, at Toulouse, is of very considerable importance and magnitude, being composed of 865 various objects. It has the great interest attached to it of having been got together with a view to illustrate the domestic usages of the middle ages. The principal pieces are of a first-rate character and importance, not only in point of quality as works of art, but also in many cases from having belonged to personages of historical note.

I would specify the grand chimney piece, in fine stone, sculptured by the brothers Lombardi; the magnificent lanthorn, executed in carved wood for the palace of the Doge Gradenigo; the tall and matchless fire dogs, in bronze; also the smaller ones, from the Brancaleoni palace; the fine bronze candlesticks of exquisite workmanship; the magnificent knocker in bronze, by John of Bologna; the carved furniture, comprising chairs of the rarest and most interesting forms; the richly carved cabinets, armoires, buffets, tables, &c. &c. The Raffaelle-ware is very conspicuous and important in this collection, comprising specimens of most of the celebrated potteries of Italy; amongst them will be found no less than 52 plates and dishes attributed to Maestro Georgio, one quite unique and of great value, representing the portrait of Perugino, after a drawing said to have been furnished by Raphael to the fabric at Urbino; also various interesting vases and cups of the same character, one of which is of the rarest beauty. The Limoges enamels, although not numerous, have amongst them two portraits of high value. The Italian medals, representing the celebrated personages of the renaissance, are replete with beauty and interest. Among the "orfèvrerie" is a piece reputed to be from the design of Michael Angelo; besides many others equally interesting.

The Palissy ware, though confined to a few specimens, boasts of a ewer or vase remarkable for its finish, beauty, and colour, and the like is not now to be met with. In every other section, indeed, there is something to mark a superior character to anything that can be obtained at the present moment.

Taking, therefore, the quality of most of the objects, their great interest in bearing the arms, crests, and monograms of the various remarkable and great persons to whom they appertained, the collection possesses a consequence which I have no fear of overstating, especially when, as at present, the Continent of Europe is being traversed by amateurs, dealers, and others, all anxious to secure everything that has pretensions to art or history, offering very high prices (which are daily augmenting) as the only means of tempting the possessors to part with their specimens.

I have based my valuation in a certain degree on present prices, because most high and tempting offers have already been made to M. Soulage for many of the objects; and, I believe, that if this collection were to be submitted to public competition, so great would be the desire to possess many or most of the articles, that many wealthy persons to whom it is well known would bid with a determination to purchase, and the product of the sale would arrive at a much higher point than might otherwise be anticipated, an event now of very frequent occurrence.

I propose here to give the estimate of each section in bulk; the number of objects and the aggregate prices will be as follows:—

No. 1.

The carved wood furniture, of which there are 88 pieces, comprises,—

- 51 Italian chairs, of various character, all interesting, and now become most difficult to obtain.
- 2 Large Italian coffers, with magnificent friezes, representing the history of David, &c.
- 1 Grand Hall lantern, most elaborately designed and carved in wood, with cariatydes, boys, mascarons, &c.; formerly from the palace of the Doge Gradenigo.

4 Carved tables, various.
 3 Carved buffets.
 3 Inlaid secretaire and 2 coffers, the same as the
 4 chairs, with the arms of Guido Ubaldo.
 3 Tall walnut-tree cabinets or armoires, most elabo-
 rately sculptured.
 1 Florentine mirror, in richly carved frame.
 1 Most elaborately sculptured circular mirror,
 with metal reflector, and very quaint devices,
 &c., from the Borgia Palace.
 1 Psyche, in carved wood, Isote d'Arimini.
 1 Inlaid ebony frame, containing an unusual large
 metallic reflector, from the Visconti.
 1 Smaller metallic reflector, with Adam and Eve
 painted on it.
 3 Finely carved bellows, of very high quality.
 1 Small reading stand.
 1 Credence of the transition period, very elaborate.
 1 Large carved and gilt Venetian picture frame.
 2 Sets of elaborate carved cornices for the ceil-
 ings of two rooms.
 8 Sets of stands for Majolica dishes.

88

£2,888 0 0

No. 2.

The bronzes, which are also most important, and now very rare, comprising 109 objects:—

2 A large dish and its ewer, most elaborately and
 beautifully engraved.
 1 Very fine ewer, of most elegant form and en-
 graved workmanship, belonging to the Doge
 Cicognara.
 2 Tall and grand fire-dogs, fine style and elabo-
 rate workmanship.
 7 2 fine fire-dogs of the same period, with fender,
 and four objects for fire use, from the Bran-
 caleoni Palace.
 2 Very fine and elaborate candlesticks of the most
 beautiful workmanship.
 10 Others, all of excellent forms, and damascened
 with silver.
 1 Grand knocker, of fine design and beautiful
 workmanship, by John of Bologna.
 4 Grand branches or arms for lights.
 9 Inkstands, and pieces of finely chiseled cinque-
 cento workmanship.
 1 Fine bust by Sansovino.
 8 Ewers and one plate, of various forms, chiseled
 and repoussé.
 36 Various objects, amongst which are two bells,
 seven statuettes of musicians, &c.
 1 A curious fountain in the form of a castle.
 1 Richly engraved basin with handle.
 23 Objects, various.
 1 Large metal chandelier.

109

£1,785 0 0

No. 3.

Objects in silver, curious clocks, and various articles of fine
 metal work. 27 pieces:—

1 Tazza, silver gilt, fine repoussé work.
 2 Stands, supported by a Chimera.
 1 " with three stages.
 1 " said to be by Michael Angelo.
 2 " men kneeling.
 1 " small do.
 1 " with three tritons.
 1 Crystal diminishing glass, silver mounted.
 4 Clocks, various.
 1 Maser bowl in marble, with silver gilt mounting,
 date 1521.
 12 Various small objects, according to catalogue.

27

£351 0 0

No. 4.

The Raffaelle dishes, plates, most of which are of the greatest importance, number 115 pieces, amongst which are :—

- 1 Grand plate, with portrait of Perugino.
- 1 " with the arms of Guido Ubaldo.
- 1 " Count Brancaleoni.
- 1 " with arms in centre, and a dance of Cupids on the border.
- 1 " Moses striking the Rock.
- 1 " by M. Georgio.
- 1 " with the arms of Montefeltro.
- 1 " " chi a tempo non dorma."
- 1 " " amaro chi me amara."
- 1 " arms of Francesco Maria Primo.
- 1 " arms of Due d'Urbino, "viva in æternum."
- 2 With portraits described in Passeri.
- 102 Others, nearly 50 of which are reputed to be by the Maestro Georgio.

115

£1,980 0 0

No. 5.

The Raffaelle ware vases, one of which is most perfect and striking, are also of great value, from being by the Maestro Georgio, being in all 50 pieces; they are :—

- 1 One vase and cover, by Maestro Georgio.
- 1 A very curious and rare group, the organ players.
- 2 Grand pilgrims, bottles.
- 1 Grand vase, with inscription "fatto in Urbino."
- 2 Smaller vases : "ardet in eternum."
- 5 Salts, various.
- 2 Saucieres.
- 7 Plaque, signed with a monogram.
- 35 Vases and cups, the major part with the Reflet.

50

£870 0 0

No. 6.

The faience of France, which has become rare, offers interesting specimens, and, in conjunction, the ware of Bernard Palissy, exhibits a specimen of the greatest beauty. 24 pieces :—

- 6 Plates of "du midi."
- 5 Vases from Valence and Dauphiné.
- 1 Large "soupiere."
- 2 Plates, large, with reptiles.
- 1 " la belle jardinière.
- 7 " various.
- 1 Fountain with shells, &c.
- 1 Ewer, or vase, very fine.

24

£439 0 0

No. 7.

Flemish pottery and two circular plates, one in white metal and one in alabaster, making in all 10 pieces :—

- 8 Pots, various, in grès de Flandres.
- 2 Circular dishes, one white metal, one alabaster.

10

£40 0 0

No. 8.

The Venetian glass has some large and beautiful specimens of the gold and enamelled dishes, also the glasses of various elegant forms and light texture, as well as a chandelier of great beauty, in all 91 pieces :—

- 19 Dishes and cups, gilt and enamelled.
- 71 Glasses, and various other objects.
- 1 Grand chandelier, with beautiful flowers.

91

£508 0 0

No. 9.

Various objects of great interest for domestic purposes, of the period; 45 pieces:—

28 Knives, forks, spoons, scissors, &c.
4 Combs and busks.
7 Keys.
2 Escarsells, 1 gothic, 1 renaissance.
4 Others, various.

45

£148 0 0

No. 10.

Limoge enamels, amongst which are 2 portraits, very rare; 1 large Head of Lucretia, surrounded by a border, and various others; in all, 25 pieces:—

1 Portrait, Chancellor of France.
1 " of King of Navarre.
5 " of Emperors, Roman.
1 " of Lucretia, with border.
4 Large ovals, P. R.
1 " P. Courtois.
3 Salts, P. Rexmond.
2 Plates, I. Courtois.
1 Inkstand, enriched with arabesques.
6 Small plaques, various.

25

£573 0 0

No. 11.

Ivories, &c.; 3 pieces:—

1 Ivory dypptic, incomplete.
1 Coffer, history, Pyramus and Thisbe.
1 Small coffer, imitation ivory.

3

£60 0 0

No. 12.

Lucca della Robbia ware; 2 pieces:—

1 Holy Family.
1 Adoration.

2

£80 0 8

No. 13.

Marble and Stone Sculpture, and Alabaster; 6 objects:—

1 Grand chimney-piece, in stone, with bold frieze, &c.
1 Marble group of the Holy Family.
1 " bust of a Venetian Senator.
1 " small bust of the Duchess of Urbino.
1 " bas relief, by Pisani.
1 Alabaster bas relief, Prodigal Son.

6

£620 0 0

No. 14.

Medals of principal persons of the period; 106:—

106 Medals, various personages of the 14th, 15th, and 16th centuries

£380 0 0

No. 15.

Painted and vitrified glass, adapted to 8 windows, containing 28 circular subjects, from sacred and profane history:—

8 Stained glass windows

£120 0 0

No. 16.

Portraits; in all, 9:—

1 Portrait, Laura Sade.
1 " of Monk; by Gian Bellini.
1 " Flemish school.
2 " Saints, by Crevelli.
1 " Holy Family, by Vivarini.
1 " Virgin and Child; Lued van Leyden.
1 " " after Parmegiano.
1 " Wife of Luther.

9

£560 0 0

No. 17.

Stuffs and Embroideries, and Tapestries: 20 pieces:—

2 Portières, rich crimson and gold; cut raised velvet;
fine.
1 Bed furniture, blue and silver.
2 Curtains, embroidered with silk, on silk canvas.
2 Cloth table covers, richly embroidered with silk.
3 Tapestries to go round a room.
7 Pieces, embroidered on yellow satin.
2 Crimson brocadel portières.
1 Piece of rich stuff, shot with silver and gold.

£180 0 0

Lent to Mr
Saunders

RECAPITULATION.

No.	1. Richly carved furniture	£2,888 0 0	2. Bronzes	3000	3000	2900
2.	Bronzes	1,785 0 0	2.000	2000	2000	1800
3.	Orfèvrerie and fine metal work	351 0 0	400	400	350	
4.	Raffaelle ware, plates, &c.	1,980 0 0	5000	4000	4000	
5.	" vases, &c.	870 0 0	2500	1800	1600	
6.	Palissy ware and other French faience	439 0 0	800	600	600	
7.	Flemish pottery, &c.	40 0 0	50	50	50	
8.	Venetian glass and large chandelier	508 0 0	1000	1000	1000	
9.	Various objects	148 0 0	200	200	150	
10.	Limoge enamels	573 0 0	700	700	700	
11.	Ivories, &c.	60 0 0	80	80	40	
12.	Lucca della Robbia ware	80 0 0	100	100	100	
13.	Sculpture in marble, stone, &c.	620 0 0	700	620	620	
14.	Medals	380 0 0	500	450	380	
15.	Stained glass	120 0 0	200	200	200	
16.	Pictures	560 0 0	750	700	700	
17.	Stuffs and embroideries	180 0 0	250	200	180	
18.	Addenda, various, as per letter	200 0 0	250	250	200	
				18.40	163.50	158.90
		£11,782 0 0				

Having thoroughly gone through and estimated this collection, I beg to inform you, that I consider it in every way worthy of your consideration, and I can most confidently recommend the purchase of it for a public museum. I also venture to assert, that it is one of the very few opportunities that occur to possess a collection of mediæval art, and trust it will be considered too rare and valuable to be lost sight of. It remains for me to state, that M. Soulage offers the collection complete for the sum of 11,000*l.*

I have the honour to be, &c.

J. WEBB.

I HAVE carefully gone through the detailed lists of the "Soulage Collection," assisted by a series of photographs representing nearly all the principal objects, and beg to say that I entirely concur in Mr. Webb's estimate of its value and importance.

The collection is singularly free from merely trivial objects of "vertu," having been formed with the view of systematically illustrating the progress of Decorative Art in the mediæval and renaissance periods. As regards the prices at which the various classes of specimens are estimated, I have to state that except one or two sections, they are decidedly under the corresponding averages of the Bernal sale, whilst the objects themselves, generally speaking, are of superior relative value and importance.

I am, &c.

J. C. ROBINSON,

Curator of the Museum of Art, Marlborough House.

To Henry Cole, Esq., C.B., &c.

Where are the Cabinet by Bachelier
Mr Webbs

CATALOGUE

OF A

COLLECTION

OF

OBJECTS OF ORNAMENTAL ART,

FORMED BY

M. SOULAGES, OF TOULOUSE.

BY J. WEBB.

purchased & imported to England for
purposes of public instruction



LONDON :

PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.
FOR HER MAJESTY'S STATIONERY OFFICE.

1856.



16. Fine plate with warriors.
 16n. Fine plate with warriors.
 17. Fine plate, history of Jason.
 17o. Fine plate, history of Abraham.
 18. Fine plate, the Virgin seated.
 19. Fine plate, female portrait (amaro che me amara).
 20. Fine plate with reflected color.
 20p. Fine plate with reflected color.
 20q. Fine plate with reflected color.
 21. Fine plate with rabbits in centre.
 22. Fine plate, arabesque arms, Francesco Maria Prino.
 23. Fine plate, arms of Duc d'Urbino, Viva in eternum.
 24. Fine plate, reflet inscription "viva."
 24r. Fine plate, portrait of a man.
 25. Fine plate, Andromeda and Perseus.
 26. Fine plate, a lamb bearing the cross.
 27. Fine plate, the death of Narcissus.
 28. Fine plate, with rays, a saint in desert in middle.
 29. Fine plate with arabesques, subject in centre.
 30. Fine plate, the birth of Adonis.
 31. Fine plate, hands clasped (Goodfaith).
 32. Fine plate, subject, animals and figure.
 33. Fine plate with head and two eyes above.
 34. Fine plate, male portrait reflet.
 35. Fine plate, female portrait, B. B.
 36. Fine plate, reflet with I. H. S.
 36s. Fine plate, reflet with I. H. S.
 37. Plate the subject, Angelica.
 38. Plate described in Passeri.
 38t. Plate the companion.
 39. Plate the head of St John.
 40. Plate with subject.
 40u. Plate with subject.
 40v. Plate with subject.
 40w. Plate with subject.
 40x. Plate with subject.
 40y. Plate with subject.
 41. Small plate with centre for ewer.
 42. Large plate with centre for ewer.
 43. Large plate with arabesques and syren.
 44. Large plate with rays, Flaminius.
 45. Plate with portrait.
 45z. Plate with portrait.
 45aa. Plate with portrait.
 46. Large plate (historical).
 46bb. Large plate (historical).

46cc.	Large plate (historical).	381
46dd.	Large plate (historical).	381
47.	Large plate (historical, Leo X.)	381
48.	Pierced basket.	381
49.-83.	Thirty-four plates, various.	381
83ee.	Plate of the same kind.	381
83ff.	Plate of the same kind.	381
83gg.	Plate of the same kind.	381

In all 116 plates.

MAJOLICA VASES, &c.

84.	The organ-player.	381
85.	A sauce-boat as syren.	381
86.	Salt-cellar.	381
87.	Salt-cellar.	381
88.	Small aiguière (wanting foot).	381
89.	Large aiguière, complete.	381
90.	Basin.	381
91.	Grand vase and cover, Maestro Giorgio.	381
92.	Grand pilgrim's bottle.	381
93.	Grand pilgrim's bottle.	381
94.	Vase with dragon (no foot).	381
95.	Grand vase, moresque.	381
96.	Grand vase, Fatto in Urbino.	381
97-99.	Three grand vases, à Gandron.	381
100-1.	Two grand cups, Maestro Giorgio.	381
102.	Larger cup, blue friséé.	381
103-4.	Two vases for oil and vinegar.	381
105.	Sauce-boats (a dolphin).	381
106-7.	Two small cups (Pesaro).	381
108-10.	Three salt-cellars.	381
111.	Vase with three handles (espera in Dio).	381
112-14.	Three vases, Etruscan form.	381
115.	Small tazza de Marcotello.	381
116.	Small pilgrim's bottle.	381
117-18.	Two vases as pine apples (1 cover wanting).	381
119.	Small plaque (broken).	381
120.	Small circular plaque, dated 1491.	381
121.	Salt-cellar, Maestro Giorgio.	381
122.	Vase.	381
123.	Vase without foot.	381
124.	Vase and one other.	381
125.	Large pot with handle.	381

126. Large cup.
127. Smaller cup.
128. Small pot and one other.
129. Small two-handled vase and one other.
130. Oval bath.
131. Candlestick.
132. Small cup with milling underneath.
133. Small pot or besière.

FAIENCE OF BERNARD PALISSY AND THE SOUTH OF FRANCE.

PALISSY.

134. Large dish with reptiles.
 135. Large dish with reptiles.
 136. Smaller dish with subject, "La belle Jardinière."
 137. Smaller dish, the Baptism.
 138. Saladier with rays.
 139. Plate, Andromeda and Perseus.
 140-142. Three plates for spices.
 143. Plate with masks (broken).
 144. Fine vase, shape of a sauce-boat.
 145. Fountain.

FAIENCE OF THE SOUTH OF FRANCE.

146-51. Six plates, various designs.
152-56. Five vases, Valence and Dauphiné.
157. Round metal dish, raised subjects (Gaspar Ender-
ben).

GRES DE FLANDRES.

158. Round sculptured dish in alabaster.
159-66. Eight pots, Grès de Flandres, various.
166hh. Large deep , as soup tureen.

VENETIAN GLASS.

167-84. Eighteen enamelled dishes.
185. Fine goblet, incrusted gold.
186. Large glass jug with handle, form Gothic.
187. Large tazza, peculiar form.

188. Mule with blue interspersed. 322
 189. A vessel in form of a ship (broken). 323
 190. A vessel with stag's head as a syphon. 324
 191. Large blue goblet. 325
 192-95. Four vases, the body in form of a shell. 326
 196. Small blue vase. 327
 197. Small opal (much broken). 328
 198. Small flacon. 329
 199. Small bottle, vitro fiorito. 330
 200-54. Fifty-five glasses, various (first 9 numbers broken). 331
 255. Large basin, in smeltz. 332
 256. Ewer (en suite) 333
 257. Chandelier, with flowers, for twelve lights. 334

VARIOUS.

258-67. 10 Carved ivory handles. 335
 268-70. 3 Carved spoon and fork, and 1 fork with ivory handle. 336
 271-72. 2 Knife and fork, silver engraved handles. 337
 273-74. 2 Fork and spoon, silver gilt. 338
 275-81. 7 Steel knives (one with brass handles). 339

24 objects.

282. Penknife with long ivory handle. 340
 283. Scraper-out with ivory handle. 341
 284. Scissors in sheath. 342
 285. Small steel etui. 343
 286. Ivory comb. 344
 287. Ivory comb with bas-relief. 345
 288-89. Two ivory combs, engraved. 346
 290-98. Rams heads, arms of Roveri. 347
 299. Small iron lock, 16th century. 348
 300. Pair of pincers with dolphin. 349
 301. Gothic. 350
 302. 303. Ivory diptych (part wanting). 351
 304. Hexagon coffer, Pyramus and Thisbe. 352
 305. Small composition coffer, imitation ivory, Limoges enamels. 353
 306-10. Five large heads of emperors. 354
 311. Large head of Lucrece with arabesque border. 355
 312-15. Four oval plaques, P.R. 356
 316. One oval plaque, Courtois. 357
 317. Portrait, Tiercelin la roche du maine. 358

318. Portrait of a man, Penicaud. 881
 319. Small oval subject, Olympe. 881
 320. Small oval subject, Parnasse. 881
 321. 881
 322. 881
 323. Small plaque, Leonard Limousin. 881
 324. A cockade, Penicaud. 881
 325. Escritoire with arabesques. 881
 326-27. Two plates (J. Courtois). 881
 328-29. Two salts (Rixmond). 882
 330. One salt (Rixmond). 882

BRONZES.

331. A richly engraved brass dish.
332. A ewer en suite.
333. Grand ewer, the doge Cicognara.
334. Pair of grand bronze firedogs.
335. Pair of grand bronze firedogs (smaller).
336-39. Four irons, metal handles.
340-41. Two iron fenders.
342. Pair of fine bronze candlesticks.
343-45. Three pairs of Venetian candlesticks, incrusted
silver.
346. Pair of bronze Venetian candlesticks, incrusted
silver.
347. Single bronze Venetian candlestick, incrusted
silver.
348. Single bronze Venetian candlestick, incrusted
silver.
349-50. Two bronze lamps.
351. Bronze escritoire.
352. Penholder to escritoire.
353. Escritoire with figure of Hope.
354. Four-sided escritoire, with Apollo at bottom.
355-358. Four fine large arms for lights.
359. Grand knocker, I, of Bologna.
360. Lamp, with head of a negro.
361. Parfumoire, fine.
362. Grand bust by Sansovino.
363. Small bronze, Satan overthrown.
364. Ewer damascened, loose foot.
365. Ewer, repoussé.
366-70. Five plain ewers, various sizes.
371. Plate, engraved.
372-73. Two bells (one cracked).

374. Key of small fountain. *INC. AQUA*
 375. Small fountain or robinet. *INC. AQUA*
 376. Syren with two tails. *INC. AQUA*
 377. Watch-hook or porte-montre. *INC. AQUA*
 378. A bronze of the hawk hunter. *INC. AQUA*
 379. David conqueror. *INC. AQUA*
 380. The slave. *INC. AQUA*
 381, 382. Two tools, one taken from the tomb of the Fool of Charles XI. *INC. AQUA*
 383-86. Four handles for fire utensils. *INC. AQUA*
 387-93. Seven small musicians. *INC. AQUA*
 394-97. Four syren supports. *INC. AQUA*
 398. One of a set of chessmen, representing a monk. *INC. AQUA*
 399. A child holding a tortoise. *INC. AQUA*
 400. Large bronze chandelier. *INC. AQUA*
 401-4. Four eagle supports. *INC. AQUA*
 405. Fountain representing a castle. *INC. AQUA*
 406. Engraved sceau or pail. *INC. AQUA*
 408. Pair of snuffers. *INC. AQUA*
 409-10. Two eagle's heads as tops of bottles. *INC. AQUA*

SILVER AND FINE METAL WORK. *INC. AQUA*

411. Silver tazza repoussé. *INC. AQUA*
 412-13. Two bronze stands or drageoir, silver faces. *INC. AQUA*
 414. Tall bronze stand, mounted with others. *INC. AQUA*
 415. A man kneeling holding a shell (Michael Angelo). *INC. AQUA*
 416-17. Two men kneeling holding shells. *INC. AQUA*
 418-19. Two men kneeling holding shells (smaller). *INC. AQUA*
 420. Drageoir, three tritons. *INC. AQUA*
 421. Diminishing glass, silver mounted. *INC. AQUA*
 422. Metal frame for portrait. *INC. AQUA*
 423. Small clock, with figure of Fortune. *INC. AQUA*
 424. Small clock, with figure of a Turk. *INC. AQUA*
 425. Small clock, with a tower. *INC. AQUA*
 426. Small clock (square). *INC. AQUA*
 427. Gilt inkstand with sundial. *INC. AQUA*
 428. Small cup with compass. *INC. AQUA*
 429. Compass. *INC. AQUA*
 430. Small Byzantine flacon. *INC. AQUA*
 431. Corkscrew in silver. *INC. AQUA*
 432. Small silver étui. *INC. AQUA*
 433. Scissors and two other pieces. *INC. AQUA*
 434. Silver-gilt pen. *INC. AQUA*
 435. Benitier, inlaid with pierre dure. *INC. AQUA*
 436. Marble maza bowl, mount silver, 1521. *INC. AQUA*

LUCA DELLA ROBBIA.

437. Holy Family (broken).
438. The Adoration.

MARBLE AND STONE.

439. Bust in marble, Venetian senator.
440. Marble bas-relief, head by Pisano.
441. Small bust, Duchesse d'Urbino.
442. Large sculptured stone chimney-piece.
443. Alabaster bas-relief, the Prodigal Son.
444. Group in marble, the Holy Family.

STAINED GLASS.

445-72. Twenty-eight squares of stained glass, each containing a circular piece with subjects (5 cracked).

MEDALS.

473-578. 106 medals of various sizes and descriptions.

PICTURES.

579. Portrait of Laura Sade, in carved and gilt frame.
580. Two saints by Cuvilli, in a richly carved and gilt frame.
581. The Holy Family (Vivarini), in richly carved and gilt frame.
582. An abbot (J. Bellini), in richly carved and gilt frame.
583. Portrait of a man (Holbein), in richly carved and gilt frame.
585. The Holy Family (Parmeziano), in richly carved and gilt frame.
586. Portrait, Luther's wife, in richly carved and gilt frame.

STUFFS, EMBROIDERIES, AND TAPESTRIES.

587. Two portières, in crimson and gold velvet.
588. Bed furniture, blue velvet and light ornaments.
589. Two curtains, embroidered on silk canvass.

590-91. Two embroidered table covers.
 592-94. Three tapestries round the salon.
 595-601. Seven pieces of embroidery, on yellow satin.
 602. Two crimson brocatel portières.
 603. Piece of rich stuff, shot with gold.

CARVED FURNITURE, CHAIRS, &c. &c.

604-11. Eight grand Venetian chairs, gilt.
 612-26. Fifteen grand Venetian chairs, gilt.
 627-40. Fourteen large fauteuils, no gilding.
 641-49. Nine single chairs, no gilding.
 650-53. Four grand fauteuils, incrusted with ivory and the
 arms of Guido Balvo.
 654. Arm-chair, inlaid.
 655-56. Two large carved coffers, subject, "David and
 Goliath."
 657. Table with desk and drawers as a writing-table.
 658-59. Two tables with carved supports.
 660-62. Two carved buffets.
 663. Small armoire.
 664. Small console table.
 6d5. Inlaid secretary, Guido Balvo.
 666-67. Two inlaid chests, the same style to be.
 668. Grand lantern.
 669. Carved Florentine mirror with metal reflector.
 670. Richly carved round mirror, Borgia.
 671. Psyche, "Isoti de Rimini" (in repair).
 672. Early mirror, ebony frame, Visconti.
 673. Adam on Eve, on polished steel mirror.
 674-75. Two bellows with bronze nozzles.
 676. One bellows (repairing).
 677. Small reading stand.
 678. Carved oak credence.
 679. Large carved and gilt frame.
 680. Set of boldly carved cornices round the salon.
 681. Set of boldly carved cornices round the dining-
 room.
 682-89. Eight sets of shelves for the plates.
 690. A finely carved amorino.
 691. Carved amorino, less elaborate.

ADDENDA.

692-95. Four pieces painted frieze, Paul Veronese.
696. Pilgrim's bottle in blue glass, mounted in wrought metal, Limoges enamel head in centre.
697. Small coffer, arms of Montefeltro.
698. Small coffer, no arms.
699. The upper part of a fine touchere.
700. Fine iron lock with canopies.
701. Fine iron lock, Gothic.
702-4. Two rich lock fronts, Louis XII.
705. An early wooden lock, 13th century, curious.
706. Front of a Gothic lock.
707-09. Two inlaid and one metal box as a watch case.
710. An enamelled flacon.
711-13. Three knife handles (2 enamelled).
714. Small bronze mask.
715. Metal syren.
716-17. Two griffins, coffer supports.
718. Figure in walnut as a candlestick.
719. A length of cut velvet.

ADDENDA OF AUGUST 1856.

720. A widow's cap with bugles.
 721. Curious iron padlock and key.
 722. A renaissance lock and key.
 723. Drageoir, metal repoussé.
 724. A cushion covered in silk for fauteuil.

A Palissy dish, the Baptism.
 Three Palissy vases.
 An iron fender.

These three articles,
 although extra, are
 entered and num-
 bered under their
 different heads in
 general Catalogue.

The following 23 objects are entered in the original Catalogue as 23 divers objects, under the head of bronzes.

725-728. Four metal pediments, various sizes.
 729-730. Two large bronze heads.
 731-738. Eight smaller bronze heads.
 739-741. Three syrens holding a book each.
 742. One syren holding a vase.
 743. One griffin coffer support.
 744. Round medallion, Judgment of Paris.
 745. Small thin figure.
 746. Elegant repoussé drop ornament.
 747. Small mascaron.

a to h h. 34.
 counted as 7.

788.

748. Small gilt watch-key.
 9. Three odd pairs of iron locks.

This Collection has been
purchased by a number of
Noblemen & Gentlemen of
They who have undertaken the
risk for the purpose of to
securing the Collection for the
public Instruction.

In the first instance
it will be offered for Sale
to Her Majesty's Government
and a limited period.
single and limited

we know to be
on the Art of the Mon-
age & concluding ob-
authenticated by Va-
garant
writers

It will be admitted to
the publick judgment in
the confidence that the
its ~~other~~ great value
will be recognized so
as to justify the Government
in purchasing it for the
Country.

of the 16th Century is
believed to be correct
Its value as ~~use~~ of
suggestion for
improvement of man
is thought to be great
in Policy, Law, and
work, & literature

at the price which was paid for it together with the costs of importation ~~and more to be~~ insurance - In case it is declared by the government it shall then be sold by public auction

LONDON:

Printed by George F. Dyer for William Scottwood,
Printer to the Queen's Most Excellent Majestie,
For the Muses, & Gentlemen Officers

LONDON:

Printed by GEORGE E. EYRE and WILLIAM SPOTTISWOODE,
Printers to the Queen's most Excellent Majesty.
For Her Majesty's Stationery Office.

For Her Majesty's Stationery Office.

208 223:

REPORT

ON THE

COLLECTION OF ORNAMENTAL ART

AT TOULOUSE.

BY J. WEBB.



MR. WEBB'S REPORT ON THE COLLECTION OF ORNAMENTAL ART
AT TOULOUSE.

To Henry Cole, Esq., C.B., Inspector General of the Department of Science and Art.

13, George Street, Hanover Square,
23 April 1856.

SIR,
In compliance with your request, I proceeded to Toulouse for the purpose of valuing the collection of M. Soulage, which he has offered to you for sale. I examined the collection with care, and in detail; and I beg leave to submit the following report on the results of my investigation:—

The collection of mediaeval furniture, bronzes, &c. &c., belonging to M. Soulage, at Toulouse, is of very considerable importance and magnitude, being composed of 865 various objects. It has the great interest attached to it of having been got together with a view to illustrate the domestic usages of the middle ages. The principal pieces are of a first-rate character and importance, not only in point of quality as works of art, but also in many cases from having belonged to personages of historical note.

I would specify the grand chimney piece, in fine stone, sculptured by the brothers Lombardi; the magnificent lanthorn, executed in carved wood for the palace of the Doge Gradenigo; the tall and matchless fire dogs, in bronze; also the smaller ones, from the Brancaleoni palace; the fine bronze candlesticks of exquisite workmanship; the magnificent knocker in bronze, by John of Bologna; the carved furniture, comprising chairs of the rarest and most interesting forms; the richly carved cabinets, armoires, buffets, tables, &c. &c. The Raffaelle-ware is very conspicuous and important in this collection, comprising specimens of most of the celebrated potteries of Italy; amongst them will be found no less than 52 plates and dishes attributed to Maestro Georgio, one quite unique and of great value, representing the portrait of Perugino, after a drawing said to have been furnished by Raphael to the fabric at Urbino; also various interesting vases and cups of the same character, one of which is of the rarest beauty. The Limoges enamels, although not numerous, have amongst them two portraits of high value. The Italian medals, representing the celebrated personages of the renaissance, are replete with beauty and interest. Among the "orfèvrerie" is a piece reputed to be from the design of Michael Angelo; besides many others equally interesting.

The Palissy ware, though confined to a few specimens, boasts of a ewer or vase remarkable for its finish, beauty, and colour, and the like is not now to be met with. In every other section, indeed, there is something to mark a superior character to anything that can be obtained at the present moment.

Taking, therefore, the quality of most of the objects, their great interest in bearing the arms, crests, and monograms of the various remarkable and great persons to whom they appertained, the collection possesses a consequence which I have no fear of overstating,

especially when, as at present, the Continent of Europe is being traversed by amateurs, dealers, and others, all anxious to secure everything that has pretensions to art or history, offering very high prices (which are daily augmenting) as the only means of tempting the possessors to part with their specimens.

I have based my valuation in a certain degree on present prices, because most high and tempting offers have already been made to M. Soulage for many of the objects; and, I believe, that if this collection were to be submitted to public competition, so great would be the desire to possess many or most of the articles, that many wealthy persons to whom it is well known would bid with a determination to purchase, and the product of the sale would arrive at a much higher point than might otherwise be anticipated, an event now of very frequent occurrence.

I propose here to give the estimate of each section in bulk; the number of objects and the aggregate prices will be as follows:—

No. I.

The carved wood furniture, of which there are 88 pieces, comprises,—

- 1 Italian chairs, of various character, all interesting, and now become most difficult to obtain.
- 2 Large Italian coffers, with magnificent friezes, representing the history of David, &c.
- 1 Grand Hall lantern, most elaborately designed and carved in wood, with cariatydes, boys, mascarons, &c.; formerly from the palace of the Doge Gradenigo.
- 4 Carved tables, various.
Carved buffets.
- 3 Inlaid secretaire and 2 coffers, the same as the 4 chairs, with the arms of Guido Ubaldo.
- 3 Tall walnut-tree cabinets or armoires, most elaborately sculptured.
- 1 Florentine mirror, in richly carved frame.
- 1 Most elaborately sculptured circular mirror, with metal reflector, and very quaint devices, &c., from the Borgia Palace.
- 1 Psyche, in carved wood, Isote d'Arimini.
- 1 Inlaid ebony frame, containing an unusual large metallic reflector, from the Visconti.
- 1 Smaller metallic reflector, with Adam and Eve painted on it.
- 3 Finely carved bellows, of very high quality.
- 1 Small reading stand.
- 1 Credence of the transition period, very elaborate.
- 1 Large carved and gilt Venetian picture frame.
- 2 Sets of elaborate carved cornices for the ceilings of two rooms.
- 8 Sets of stands for Majolica dishes.

88

£2,888 0 0

No. 2.

The bronzes, which are also most important, and now very rare, comprising 109 objects :—

- 2 A large dish and its ewer, most elaborately and beautifully engraved.
- 1 Very fine ewer, of most elegant form and engraved workmanship, belonging to the Doge Cicognara.
- 2 Tall and grand fire-dogs, fine style and elaborate workmanship.
- 7 2 fine fire-dogs of the same period, with fender, and four objects for fire use, from the Brancaloni Palace.
- 2 Very fine and elaborate candlesticks of the most beautiful workmanship.
- 10 Others, all of excellent forms, and damascened with silver.
- 1 Grand knocker, of fine design and beautiful workmanship, by John of Bologna.
- 4 Grand branches or arms for lights.
- 9 Inkstands, and pieces of finely chiseled cinquecento workmanship.
- 1 Fine bust by Sansovino.
- 8 Ewers and one plate, of various forms, chiseled and repoussé.
- 36 Various objects, amongst which are two bells, seven statuettes of musicians, &c.
- 1 A curious fountain in the form of a castle.
- 1 Richly engraved basin with handle.
- 23 Objects, various.
- 1 Large metal chandelier.

109 - - - - £1,785 0 0

No. 3.

Objects in silver, curious clocks, and various articles of fine metal work. 27 pieces :—

- 1 Tazza, silver gilt, fine repoussé work.
- 2 Stands, supported by a Chimera.
- 1 " with three stages.
- 1 " said to be by Michael Angelo.
- 2 " men kneeling.
- 1 " small do.
- 1 " with three tritons.
- 1 Crystal diminishing glass, silver mounted.
- 4 Clocks, various.
- 1 Maser bowl in marble, with silver gilt mounting, date 1521.
- 12 Various small objects, according to catalogue.

27 - - - - £351 0 0

No. 4.

The Raffaelle dishes, plates, most of which are of the greatest importance, number 115 pieces, amongst which are :—

1	Grand plate, with portrait of Perugino.
1	" with the arms of Guido Ubaldo.
1	" Count Brancaleoni.
1	" with arms in centre, and a dance
1	of Cupids on the border.
1	Moses striking the Rock.
1	" by M. Georgio.
1	" with the arms of Montefeltro.
1	" "chi a tempo non dorma."
1	" "amaro chi me amara."
1	" arms of Francesco Maria Primo.
1	" arms of Due d'Urbino, "viva in
1	æternum."

2 With portraits described in Passeri.

102 Others, nearly 50 of which are reputed to be
by the Maestro Georgio.

£1,980 0 0

No. 5.

The Raffaelle ware vases, one of which is most perfect and striking, are also of great value, from being by the Maestro Georgio, being in all 50 pieces; they are:—

- 1 One vase and cover, by Maestro Georgio.
- 1 A very curious and rare group, the organ players.
- 2 Grand pilgrims, bottles.
- 1 Grand vase, with inscription "fatto in Urbino."
- 2 Smaller vases : "ardet in eternum."
- 5 Salts, various.
- 2 Saucieres.
- 7 Plaque, signed with a monogram.
- 35 Vases and cups, the major part with the Reflet.

£870 0 0

No. 6.

The faience of France, which has become rare, offers interesting specimens, and, in conjunction, the ware of Bernard Palissy, exhibits a specimen of the greatest beauty. 24 pieces :—

6 Plates of "du midi."
 5 Vases from Valence and Dauphiné.
 1 Large "soupiere."
 2 Plates, large, with reptiles.
 1 " la belle jardinière.
 7 " various.
 1 Fountain with shells, &c.
 1 Ewer, or vase, very fine.

£439 0 0

24

No. 7.

Flemish pottery and two circular plates, one in white metal and one in alabaster, making in all 10 pieces:—

8 Pots, various, in grès de Flandres.
2 Circular dishes, one white metal, one alabaster.

10 - - - - £40 0 0

No. 8.

The Venetian glass has some large and beautiful specimens of the gold and enamelled dishes, also the glasses of various elegant forms and light texture, as well as a chandelier of great beauty, in all 91 pieces:—

19 Dishes and cups, gilt and enamelled.
71 Glasses, and various other objects.
1 Grand chandelier, with beautiful flowers.

91 - - - - £508 0 0

No. 9.

Various objects of great interest for domestic purposes, of the period; 45 pieces:—

28 Knives, forks, spoons, scissors, &c.
4 Combs and busks.
7 Keys.
2 Escarsells, 1 gothic, 1 renaissance.
4 Others, various.

45 - - - - £148 0 0

No. 10.

Limoge enamels, amongst which are 2 portraits, very rare; 1 large Head of Lucretia, surrounded by a border, and various others; in all, 25 pieces:—

1 Portrait, Chancellor of France.
1 " of King of Navarre.
5 " of Emperors, Roman.
1 " of Lucretia, with border.
4 Large ovals, P. R.
1 " P. Courtois.
3 Salts, P. Rexmond.
2 Plates, I. Courtois.
1 Inkstand, enriched with arabesques.
6 Small plaques, various.

25 - - - - £573 0 0

No. 11.

Ivories, &c.; 3 pieces:—
1 Ivory dyptic, incomplete.
1 Coffer, history, Pyramus and Thisbe.
1 Small coffer, imitation ivory.

3

No. 12.

Lucca della Rob
1 Holy Family.
1 Adoration.

2

No. 13.

Marble and Stone Sculpture, and Alabaster; 6 objects:—

- 1 Grand chimney-piece, in stone, with bold frieze, &c.
- 1 Marble group of the Holy Family.
- 1 " bust of a Venetian Senator.
- 1 " small bust of the Duchess of Urbino.
- 1 " bas relief, by Pisani.
- 1 Alabaster bas relief, Prodigal Son.

No. 14.

Medals of principal persons of the period; 106 :-
106 Medals, various personages of the 14th, 15th,
and 16th centuries

No. 15.

Painted and vitrified glass, adapted to 8 windows, containing 28 circular subjects, from sacred and profane history:—
8 Stained glass windows £120 0 0

No. 16.

Portraits ; in all, 9 :—

1	Portrait, Laura Sade.
1	of Monk ; by Gian Bellini.
1	" Flemish school.
1	" Saints, by Crevelli.
2	" Holy Family, by Vivarini.
1	" Virgin and Child ; Lued van Leyden.
1	" " after Parmegiano.
1	" Wife of Luther.

3

Stuffs and Embroideries, and Tapestries: 20 pieces:—

2 Portières, rich crimson and gold; cut raised velvet; fine.
 1 Bed furniture, blue and silver.
 2 Curtains, embroidered with silk, on silk canvas.
 2 Cloth table covers, richly embroidered with silk.
 3 Tapestries to go round a room.
 7 Pieces, embroidered on yellow satin.
 2 Crimson brocadel portières.
 1 Piece of rich stuff, shot with silver and gold.

20

£180 0 0

RECAPITULATION.

No. 1.	Richly carved furniture	-	-	£2,888	0	0
2.	Bronzes	-	-	1,785	0	0
3.	Orfèvrerie and fine metal work	-	-	351	0	0
4.	Raffaelle ware, plates, &c.	-	-	1,980	0	0
5.	" vases, &c.	-	-	870	0	0
6.	Palissy ware and other French faience	-	-	439	0	0
7.	Flemish pottery, &c.	-	-	40	0	0
8.	Venetian glass and large chandelier	-	-	508	0	0
9.	Various objects	-	-	148	0	0
10.	Limoge enamels	-	-	573	0	0
11.	Ivories, &c.	-	-	60	0	0
12.	Lucca della Robbia ware	-	-	80	0	0
13.	Sculpture in marble, stone, &c.	-	-	620	0	0
14.	Medals	-	-	380	0	0
15.	Stained glass	-	-	120	0	0
16.	Pictures	-	-	560	0	0
17.	Stuffs and embroideries	-	-	180	0	0
18.	Addenda, various, as per letter	-	-	200	0	0
				£11,782	0	0

Having thoroughly gone through and estimated this collection, I beg to inform you, that I consider it in every way worthy of your consideration, and I can most confidently recommend the purchase of it for a public museum. I also venture to assert, that it is one of the very few opportunities that occur to possess a collection of mediæval art, and trust it will be considered too rare and valuable to be lost sight of. It remains for me to state, that M. Soulage offers the collection complete for the sum of 11,000*l.*

I have the honour to be, &c.

J. WEBB.

I HAVE carefully gone through the detailed lists of the "Soulage Collection," assisted by a series of photographs representing nearly all the principal objects, and beg to say that I entirely concur in Mr. Webb's estimate of its value and importance.

The collection is singularly free from merely trivial objects of "vertu," having been formed with the view of systematically illustrating the progress of Decorative Art in the mediæval and renaissance periods. As regards the prices at which the various classes of specimens are estimated, I have to state that except one or two sections, they are decidedly under the corresponding averages of the Bernal sale, whilst the objects themselves, generally speaking, are of superior relative value and importance.

I am, &c.

J. C. ROBINSON,
64, Marlborough

Curator of the Museum of Art, Marlborough House.

To Henry Cole, Esq., C.B., &c.

ing of the Superannuates will be
united here in London, and other
part of the two to form other
part of the London Association among
the Clergymen, who have a late
and One thousand five hundred
years to each Superannuate sum
of five thousand pounds of the
sum to the year next for the
same time.

the 1st March, 1816.

LONDON:
Printed by GEORGE E. EYRE and WILLIAM SPOTTISWOODE,
Printers to the Queen's most Excellent Majesty,
For Her Majesty's Stationery Office.

3	Brooks, John	100
100	Brooks, Samuel	200
200	Brooks, Peter, Victoria St	100
300	Brooks, W. P. & U. B.	200
400	Brown, Bert, Great Britain	100
500	Brown, George	100
600	Brown, George, Alexander	100
700	Brown, George, King	200
800	Brown, George, Queen	100
900	Brown, George, Queen	100
1000	Brown, George, Queen	200
1100	Brown, George, Queen	100
1200	Brown, George, Queen	100
1300	Brown, George, Queen	100
1400	Brown, George, Queen	100
1500	Brown, George, Queen	100
1600	Brown, George, Queen	100
1700	Brown, George, Queen	100
1800	Brown, George, Queen	100
1900	Brown, George, Queen	100
2000	Brown, George, Queen	100
2100	Brown, George, Queen	100
2200	Brown, George, Queen	100
2300	Brown, George, Queen	100
2400	Brown, George, Queen	100
2500	Brown, George, Queen	100
2600	Brown, George, Queen	100
2700	Brown, George, Queen	100
2800	Brown, George, Queen	100
2900	Brown, George, Queen	100
3000	Brown, George, Queen	100
3100	Brown, George, Queen	100
3200	Brown, George, Queen	100
3300	Brown, George, Queen	100
3400	Brown, George, Queen	100
3500	Brown, George, Queen	100
3600	Brown, George, Queen	100
3700	Brown, George, Queen	100
3800	Brown, George, Queen	100
3900	Brown, George, Queen	100
4000	Brown, George, Queen	100
4100	Brown, George, Queen	100
4200	Brown, George, Queen	100
4300	Brown, George, Queen	100
4400	Brown, George, Queen	100
4500	Brown, George, Queen	100
4600	Brown, George, Queen	100
4700	Brown, George, Queen	100
4800	Brown, George, Queen	100
4900	Brown, George, Queen	100
5000	Brown, George, Queen	100
5100	Brown, George, Queen	100
5200	Brown, George, Queen	100
5300	Brown, George, Queen	100
5400	Brown, George, Queen	100
5500	Brown, George, Queen	100
5600	Brown, George, Queen	100
5700	Brown, George, Queen	100
5800	Brown, George, Queen	100
5900	Brown, George, Queen	100
6000	Brown, George, Queen	100
6100	Brown, George, Queen	100
6200	Brown, George, Queen	100
6300	Brown, George, Queen	100
6400	Brown, George, Queen	100
6500	Brown, George, Queen	100
6600	Brown, George, Queen	100
6700	Brown, George, Queen	100
6800	Brown, George, Queen	100
6900	Brown, George, Queen	100
7000	Brown, George, Queen	100
7100	Brown, George, Queen	100
7200	Brown, George, Queen	100
7300	Brown, George, Queen	100
7400	Brown, George, Queen	100
7500	Brown, George, Queen	100
7600	Brown, George, Queen	100
7700	Brown, George, Queen	100
7800	Brown, George, Queen	100
7900	Brown, George, Queen	100
8000	Brown, George, Queen	100
8100	Brown, George, Queen	100
8200	Brown, George, Queen	100
8300	Brown, George, Queen	100
8400	Brown, George, Queen	100
8500	Brown, George, Queen	100
8600	Brown, George, Queen	100
8700	Brown, George, Queen	100
8800	Brown, George, Queen	100
8900	Brown, George, Queen	100
9000	Brown, George, Queen	100
9100	Brown, George, Queen	100
9200	Brown, George, Queen	100
9300	Brown, George, Queen	100
9400	Brown, George, Queen	100
9500	Brown, George, Queen	100
9600	Brown, George, Queen	100
9700	Brown, George, Queen	100
9800	Brown, George, Queen	100
9900	Brown, George, Queen	100
10000	Brown, George, Queen	100

B 3

24.8

~~135f.~~

V&A - NATIONAL ART LIBRARY



3 8041 800 11539 6





